

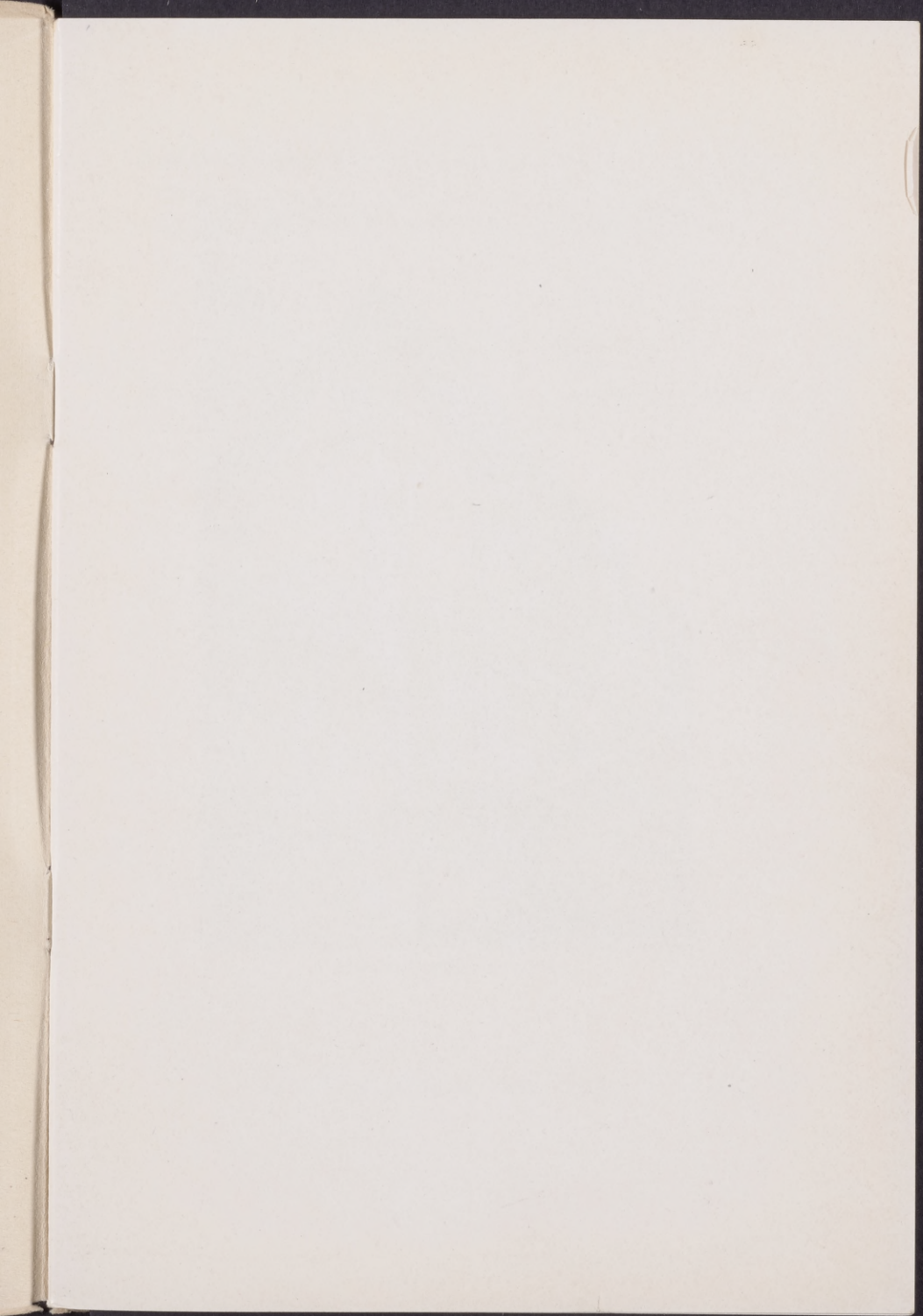
CALIFORNIA  
SCHOOL · OF  
FINE · · ARTS

· SEASON ·  
1923 · 24



CALIFORNIA  
SCHOOL OF  
FINE ARTS  
SEASON  
1913-14







ETCHING BY MILDRED OESTERMANN



ART IS THE MOST SUBLIME MISSION OF MAN, SINCE IT IS  
THE EXERCISE OF THOUGHT WHICH SEEKS TO UNDERSTAND  
THE WORLD & TO MAKE THE WORLD UNDERSTOOD.—*Rodin*

CATALOGUE OF  
THE CALIFORNIA SCHOOL OF  
FINE ARTS  
SAN FRANCISCO

REGULAR SESSION, 1923-1924

## FACULTY

LEE F. RANDOLPH, DIRECTOR OF THE SCHOOL  
*Painting and Drawing from Life, Portrait, and Antique;  
Composition and Anatomy*

E. SPENCER MACKY, DEAN OF THE FACULTY  
*Painting and Drawing from Portrait and Life (Day  
and Night Schools); Antique; Perspective;  
Pen and Ink Rendering*

CONSTANCE MACKY  
*Life, Portrait, Antique, and Still Life Painting  
(Day and Night Schools)*

RALPH STACKPOLE  
*Sculpture; Ornamental Modeling  
(Day and Night Schools)*

GOTTARDO PIAZZONI  
*Landscape Painting and Composition*

GERTRUDE PARTINGTON ALBRIGHT  
*Figure and Costume Sketch Class;  
Short course in Etching*

RAY S. BOYNTON  
*Mural Decoration; Methods; Illustration*

RUDOLPH SCHAEFFER  
*Design; Color; Stage Craft; Interior Decoration;  
Handicrafts*

MARIAN HARTWELL  
*Textile Design; Handicrafts*

JUDSON L. STARR  
*Applied Graphic Art; Lettering; Posters*

CHARLES BLEIL  
*Mechanical Drawing; Constructive Design*

LUCIEN LABAUDT  
*Costume Design*

ALICE B. CHITTENDEN  
*Saturday Classes*



## CALIFORNIA SCHOOL OF FINE ARTS

REGULAR SESSION 1923-1924

**T**HE California School of Fine Arts was founded by the San Francisco Art Association in 1874; in 1893 it was affiliated with the University of California. The School is situated in the San Francisco Institute of Art (formerly the Mark Hopkins Institute) on the corner of California and Mason streets, in the residence district, overlooking the Bay of San Francisco.\*

This widely known institution, devoted to the cultivation of the fine arts, has back of it a brilliant record of achievement. It stands for sane and progressive art, and endeavors to give its students, by the inspiration of thoughtful example and fundamental art education, a right start on the road to success. It has numbered among its students many who are prominent in American art today.

Its students have won many awards in national competition, as well as a majority of local competitive awards.

During the last Regular Session (August, 1922, to May, 1923) eight hundred and eighty-eight students were enrolled in the School.

---

\* This property has been sold, and it is planned to erect on a new site a fine modern-equipped building as the future home of the School. The address of a possible temporary location and of the new School will be given later.

**AIMS:** The aim of the School is to teach what to strive for and how to attain it; and its methods imply both reverence for nature and reverence for self, uniting an absolute thoroughness of training with a respect for truly creative individuality. It seeks to produce not only appreciative teachers, but creative artists; to guide students at once toward a thoroughly mastered vocation and a high ideal; not only to inspire them to "hitch their wagon to a star," but to teach them how to "build the wagon."

**ENROLLMENT AND INSTRUCTION:** Students may enter the School at any time.

No examination or previous instruction is required for the Fine Arts and professional courses of study.

Students desiring to take the Normal Course to qualify as teachers of art must be high-school graduates or the equivalent, with at least fifteen units of recommended high-school work to their credit, and must file with the School, besides a diploma, a detailed record of scholarship.

Work from still life or cast will be given to beginners by the life-class instructor, so far as he deems necessary to fit them for the life classes.

A serious study of Anatomy is required of all students who work in the life classes.

The instruction is individual, as well as by lectures, and informal talks to the class, and aims to develop accurate observation and a thorough understanding of form. Students are given every opportunity to advance as rapidly as is consistent with sound training.

Certificate of attendance based upon the work accomplished will be given at the close of the term.





.. PORTRAIT PAINTING BY EDITH HAMLIN

The instructors are present to give criticisms two or three times a week.

The library of the School, containing many valuable books on art and the art magazines, is open to students. The Faculty have spent years of study in leading art schools of America and Europe. Their unquestioned ability as teachers insures competent direction of the student's work.

**HISTORY OF ART:** A course of lectures on the History of Art, tracing its growth and development from ancient to modern times and the influences that decided its character, with particular emphasis put on composition. These lectures will be profusely illustrated by lantern-slides. Also many other interesting lectures on various art topics will be given during the year.

**TEACHERS OF ART:** The School offers a Normal Course comprising four years of comprehensive and systematic courses of study leading to the special type certificate for supervising and teaching art in grade and high schools. (See complete announcement of Normal Course outlined in special folder.)

**CALENDAR FOR 1923-1924:** The first term opens Monday, August 20, and closes Saturday, December 22, 1923. The second term opens Monday, January 7, and closes Friday, May 16, 1924. The Saturday classes continue throughout the year uninterrupted by the vacation periods.

**THE SAN FRANCISCO MUSEUM OF ART:** The splendid Museum in the Palace of Fine Arts, Exposi-



tion Grounds, affiliated with the San Francisco Art Association, is open for study, and, to further their progress, students of the School are cordially invited and urged to make use of its valuable and varied permanent collections, as well as the changing exhibitions of painting and sculpture.

Frequent visits to the Museum will be made by various classes of the School, conducted by the instructors, who will endeavor, through informal talks on the collections, to broaden the students' knowledge of creative art and help them to use this knowledge in the working out of class problems. In addition to the exhibition galleries, there is a reading-room with all the leading art publications of the world, including a collection of thousands of facsimile color reproductions of paintings by old and modern masters. An exhibition of work by students of the School is maintained at the Museum.

**SCHOLARSHIPS:** A yearly Scholarship in the School, founded by the late Dora Norton Williams as a memorial to her husband, Virgil Williams, will be awarded at the close of each regular session.

In order to encourage deserving pupils of the School the Art Association offers several Annual Scholarships.

The awards are made by the Faculty on the general standard of work and progress attained during the course of the year.

**HIGH SCHOOL SCHOLARSHIPS:** An Annual Competition for three scholarships is offered by the School at the close of the second term, open to all high school students of this state. Work in either Drawing, Modeling, or Design must be submitted not later than Mon-

day, April 14, 1924. Further information will be sent to high schools some weeks in advance of this date.

MISCELLANEOUS: Prize competitions of various kinds will be held from time to time during the year.

The School reserves the right to select certain examples from the work of each student for exhibition.

For the convenience of students the School maintains a store where supplies may be bought at lowest prices.

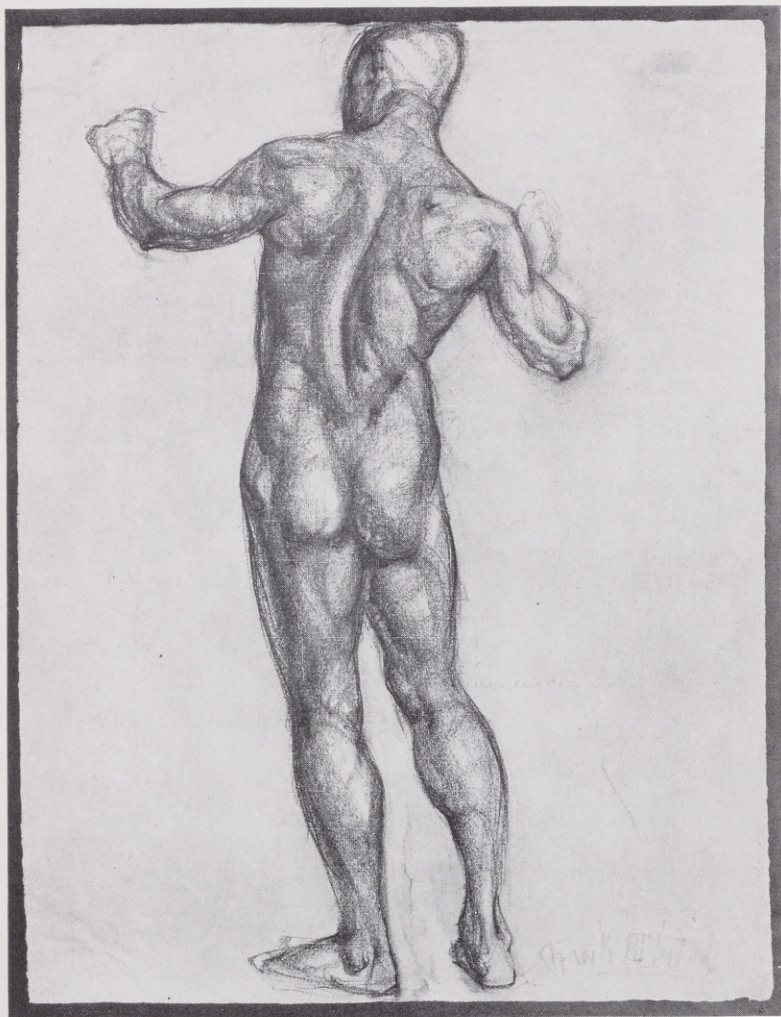
SUMMER SESSION, 1924: A Summer Session of six weeks will be held as usual next summer, June 23 to August 2, 1924.

With instructors and general courses of study much the same as for the Regular Session, it is particularly organized to give those who have only the vacation period free for individual study—teachers especially, as well as many regular students of the School—the advantage of six weeks of intensive art study.

The aim each summer is to add to the fundamental instruction given some features of exceptional interest.

Teachers of art will find courses which apply directly to the work they are doing. The classes are arranged with a view to their particular needs. Credits will be given toward the Normal Teachers Course to students properly enrolled for this course. A special catalogue of the Summer Session giving full detailed information is prepared in the spring and copies will be mailed on request.





LIFE CLASS DRAWING BY FRANK MCINTOSH

## COURSES OF STUDY

**LIFE CLASSES:** Painting and Drawing from Life and Antique—The study of form expressed in line, mass, and color, and of proportion and values. A course giving the broad foundation work for art students.

Models pose in both long and short periods, and particular attention is devoted to memory drawing.

As a knowledge of anatomy is so essential to good drawing of the human figure, all students working in the morning life and antique classes are required to attend the lecture of one hour on anatomy, given on Tuesday mornings. Any exceptions to this rule must be made by application to the Director.

M., Tu., W., Th., F., 9 to 12.

**PORTRAIT:** Portrait Drawing—The study of character, construction, and expression, in charcoal and other media.

Portrait Painting—Advanced students study the fundamental principles of Portrait Painting and Composition, with interesting arrangements of costumes and accessories.

M., Tu., W., Th., F., 1 to 4.

**SCULPTURE AND ORNAMENTAL MODELING:** The course in sculpture, one of the oldest and most fundamental of the arts, comprises modeling from the human



figure, the study of it as a whole and in detail, and aims to give the student a thorough knowledge of form that will be helpful even if he follow one of the other branches of art. Composition in groups and bas-relief. Also the study of animals will be introduced.

A professional course in ornamental modeling, including study of historic ornament, styles, and periods. The relation of sculpture to architecture.

Plaster casting in both piece and glue moulds will be demonstrated by experts for benefit of students at various times during the year. Advanced students will be taught marble-cutting.

M., Tu., W., Th., F., 1 to 4.

**ARCHITECTURAL DESIGN:** A class will be formed to follow the problems of the Beaux Arts Institute of Design in architectural composition.

An atelier will be at the disposal of the registered students where regular criticisms will be given by a competent architect.

Rudimentary knowledge of mechanical drawing is desirable.

The work will embrace study of orders, simple design, advanced design.

Hours to be announced.

**MURAL DECORATION, METHODS, ILLUSTRATION:** This class aims to develop in students the expression of ideas in pictorial form, both in black and white and in color. It will embrace the study of wall decoration—using both abstract and naturalistic forms of design—and various methods of mural painting.

Students will be encouraged to carry out projects of

composition, both in the field of illustration and of painting.

A certain amount of preliminary work from life is an essential preparation for this class.

M., Tu., W., Th., F., 1 to 4.

**SKETCH CLASS:** Sketching from the costumed figure in both long and brief periods; practice in rapid rendering of the action, character, etc., of the model. A very important course, giving especial opportunity for developing the ability of the student to see and appreciate form.

Th., F., 1 to 4.

**STILL LIFE:** Painting from still-life arrangements. No better practice work is known for the art student than still-life painting, teaching him to see and express the true elements of form, just relationship of values, and harmony of color.

M., Tu., W., Th., F., 9 to 12 and 1 to 4.

**PERSPECTIVE:** A complete course in theoretical and applied perspective, drawing from still life, interiors, and out-of-doors subjects.

W., 9 to 12—1 hr. lect.; 2 hrs. lab.

**PEN AND INK RENDERING:** This will be included as part of the above course in perspective, in the second term. Study of the technique necessary in many branches of professional work.

Tu., 1 to 4.

**CONSTRUCTIVE DESIGN:** This course will be of great practical value to students working toward the in-

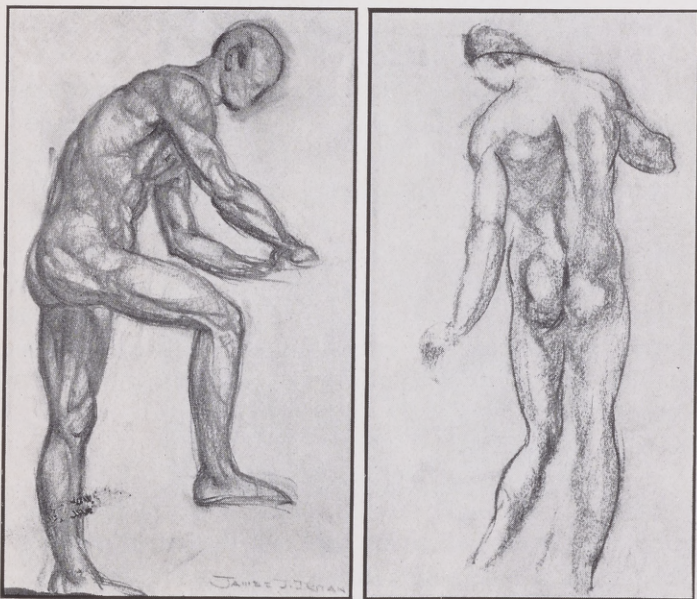


dustrial and applied arts, and is designed especially to supplement the course in Interior Decoration. It will enable students to make detailed working drawings of furniture, lighting fixtures, grills etc.,—in fact, of any article they previously had designed. From these drawings the articles might be made or constructed.

The course will include a study of historic styles and periods. Beauty of proportion and the relation of structure, function and design will be emphasized by many historic examples.

M., 1 to 4—first term only.

**MECHANICAL DRAWING:** A comprehensive course



LIFE CLASS DRAWINGS

in ~~Mechanical Drawing~~ in the second term (January to May); one period per week.

M., 1 to 4.

LANDSCAPE PAINTING: All day Saturday Mr. Piazzoni will conduct a course in Landscape Painting at beautiful and picturesque points about the bay to be designated by him each week. This will give time for serious study of open-air effects. Work in perspective will be included in this course.

In case of inclement weather the class will meet in one of the studios of the School, where the time will be devoted to the important study of landscape composition with talks on the subject by the instructor.

S., 9 to 12 and 1 to 4.

ANATOMY: A course of lectures embracing a complete presentation of human anatomy from the artistic standpoint, designed especially to give the student an exact knowledge of the big principles of construction of the figure in their relation to its expression in art. All students working in life classes are required to take this course, which is essential to good figure drawing. The lectures will be illustrated by drawings, anatomical charts, and the living model. The text-book recommended is Arthur Thompson's "Anatomy for Art Students."

Tu., 9 to 10—1 hr. lect.

ETCHING: An eight weeks' course is given the latter part of the second term for study of the art of etching. The School is equipped with an excellent etching press, so that students may learn the complete process.



**APPLIED GRAPHIC ART:** (Comprehending Commercial Art, Posters, Lettering, etc.) The School offers a thorough course in these branches of Applied Arts; a study of the requirements, the technical difficulties and limitations, and all the practical problems that the student will be required to meet in professional work; a study of lettering for artistic and commercial needs. For entrance into this course a knowledge of drawing is required, and students must submit work of sufficient merit to be accepted by the Faculty. Beginners must first take a course in drawing.

F., 1 to 4—1 hr. lect.; 2 hrs. lab.

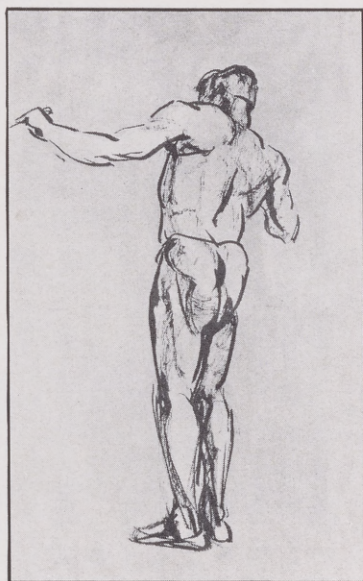




BY CHARLES HATTRUP



BY MARJORIE LEE EATON



BY DOROTHY WAGNER

LIFE CLASS SKETCHES



## SATURDAY CLASSES

These classes, for children and adults, are held throughout the entire year, and have been eminently successful. Drawing from still life, antique, and the portrait model. Advanced students work in color.

Special children's course in design.

The attention of parents is particularly called to the lifelong advantages to children of early training in drawing and general education in the principles of art. S., 9 to 12 and 1 to 4.



LANDSCAPE PAINTING BY CHING LEE



BY ROSCOE CARVER



BY DOROTHY WAGNER



BY JAMES CONWAY

COSTUME SKETCH CLASS



## DESIGN COURSES

### BEGINNING CLASSES:

(a) *Creative Design*: A beginners' course in modern decoration, in which the fundamental principles of design and color harmony are studied and practiced. It aims to develop through the imagination the ability to create, with abstract forms and prismatic color, beautiful arrangements of line and notan.

W., 1 to 4—1 hr. lect.; 2 hrs. lab.

(b) *Color*: An intensive course designed for the study of modern prismatic color. A series of abstract color studies, embracing (1) the scientific facts concerning color; (2) the creative principles governing color harmony; (3) the application of these principles to the use of color in art and daily life.

F., 9 to 12—1 hr. lect.; 2 hrs. lab.

(c) *Handicrafts*: A series of projects to be executed in various craft mediums to show the application of beginning-design studies.

M., 9 to 12.

### ADVANCED CLASSES:

(a) *Creative Design*: A course of advanced abstract design and color problems planned as a continuation of the beginners' course. The relation of these studies to the problems and requirements of modern decoration

of interiors, stage, costume, textiles, and handicrafts will be thoroughly considered. Special attention will be given to dark-light pattern, color notan, and movement in decorative compositions and surface patterns. Research work in historic decoration as a stimulus to creative design.

W., 9 to 12—1 hr. lect.; 2 hrs. lab.

(b) *Textile Dyeing*: A study of dyes and dyeing, interpreting advanced design problems into textile decoration through the technique of batik and tie-dyeing.

W., 1 to 4.

(c) *Handicrafts*: A series of projects to be executed in various craft mediums to show the application of advanced-design studies.

M., 1 to 4.

#### SPECIAL ADVANCED COURSES:

*Stage Design*: Designing of settings and costumes—decorative interpretations for the drama; study of symbolic form, line, and color in relation to stage settings and costumes. Problems in construction, stage and interior model-making—stage lighting. Opportunity for practical experience will be offered qualified students.\*  
Th., 9 to 12—1 hr. lect.; 2 hrs. lab.

*Interior Decoration*: This is essentially a course dealing with the application of creative principles of

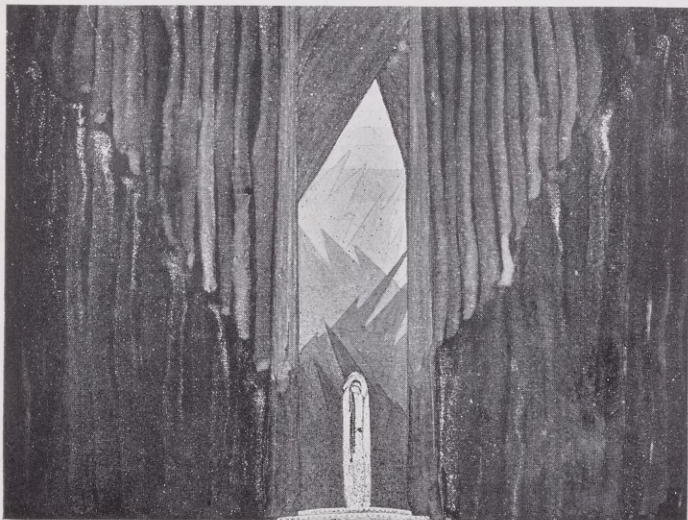
---

\* During the past year members of the Stage Craft Class designed and executed the costumes and settings for six productions of the Children's Theatre, San Francisco Stage Guild, settings for the Wheeler Hall productions, and costumes for the annual mountain play ("Tamalpa") on Mt. Tamalpais.



design and color to the modern home interior and its furnishings. The aim is to achieve harmonious schemes and arrangements through the intelligent use of form, color, and texture, and to acquaint the student with the inherent beauty of many simple and inexpensive materials.

Th., 1 to 4—1 hr. lect.; 2 hrs. lab.



STAGE SETTING BY FRANK MCINTOSH

*Costume Design:* Historic interpretations and present modes in costumes related to the principles of creative design and color. Draping, cutting, and fitting will be given as an essential part of the work.

Tu., 1 to 4—1 hr. lect.; 2 hrs. lab.

**NIGHT CLASS IN BEGINNING DESIGN:** A beginners' course in modern decoration—requiring no pre-

requisite in painting or drawing. Essentially a study of the fundamental principles of design and color harmony for appreciation of decorative art.

It aims to develop through the imagination of the individual the ability to create beautiful arrangements with abstract forms and prismatic color.

This class is attended not only by regular art students, but by many representing a great diversity of art interests.

M., 7 to 10—1 hr. lect.; 2 hrs. lab.

**NIGHT CLASS IN ADVANCED DESIGN:** The course is planned as a continuation of the beginning term, and will consist of a series of abstract design and color problems.

The relation of these studies to modern interiors, stage, costume, textile, and handicrafts will be considered.

W., 7 to 10—1 hr. lect.; 2 hrs. lab.

**NIGHT CLASS IN APPLIED DESIGN AND COLOR:** The course is planned for students who have previously studied design. One semester as a minimum will be required. It deals with the adaptation of designs to a given surface and appropriate mediums for their execution.

The technique of batik and tie-dye will be employed to interpret an essentially textile quality.

M., 7 to 10.



**CREATIVE COSTUME DESIGN:** A three-month course in original costume designing, covering basic principles of draping, pattern-making, and fitting. The course gives practical training in the actual production of theatrical and historical costumes and present-day dress. It is founded on an understanding of the esthetic principles of line, balance, and color.

The dates for this course will be announced later.

Tu., Th., 7 to 8—S., 2 to 4.



DESIGN BY PETER FRIEDRICHSEN

## NIGHT SCHOOL

MONDAY, WEDNESDAY, FRIDAY

HOURS, 7 TO 10 P.M.

**T**HE Night School offers special opportunities to those young men and women who can study only at night, by providing a course of study that practically duplicates that of the Day School.

In all the classes, whether in Drawing and Painting, Design, or Sculpture, the instructors emphasize those essentials of imagination, line, proportion, construction, and color that must contribute equally to the making of pictures and mural paintings, to design, and to the many practical applications of art in the everyday world, usually called "Commercial Art."

The Department of Drawing and Painting includes a special class for beginners, where Elementary Drawing and the use of simple materials is taught by the same instructors who teach the advanced classes.

When the student has acquired a necessary proficiency in drawing from the living model, he may also work in the Applied Design and Poster Art classes.

Class lectures on Artist's Anatomy will be given regularly to supplement the usual individual instruction.

The Design Course aims to give the student a knowledge of the elements of creative design, culminating in the practical application to textile and interior decorating. (For further information, see general "Courses of Study.")



The Sculpture Class provides the necessary knowledge and technique to equip the student for practical architectural needs. Students may enroll at any time.

Except for the Sculpture and Design classes, the Night School is in session continually from June 18, 1923, to May 16, 1924. Students may enroll at any time.



NIGHT LIFE CLASS DRAWING BY DONALD MCKAY

| SCHEDULE OF CLASSES : MORNING SESSIONS : 9 to 12   |  |  |
|--|--|--|
| Monday   | Tuesday                                  | Wednesday  |
| LIFE                      PORTRAIT<br><i>Lee F. Randolph</i>   | LIFE                      PORTRAIT       | LIFE                      PORTRAIT<br><i>Lee F. Randolph</i> |
| LIFE                      ANTIQUE<br><i>Constance Macky</i>  | ANATOMY<br><i>Lee F. Randolph</i>        | ADVANCED DESIGN<br><i>Rudolph Schaeffer</i>                  |
| HANDICRAFTS<br><i>Marian Hartwell</i>  |  | PERSPECTIVE<br><i>E. Spencer Macky</i>                       |
| Thursday   | Friday                                   | Saturday   |
| LIFE                      PORTRAIT<br><i>Lee F. Randolph</i>   | LIFE                                     | LANDSCAPE PAINTING<br>(All Day)<br><i>Gottardo Piazzoni</i>  |
| STAGE DESIGN<br><i>Rudolph Schaeffer</i>   | • • •                                    |  |
| LIFE                      ANTIQUE<br><i>Constance Macky</i>  | COLOR DESIGN<br><i>Rudolph Schaeffer</i> |  |
| AFTERNOON SESSIONS: 1 to 4   |  |  |
| Monday   | Tuesday                                  | Wednesday  |
| PORTRAIT<br><i>E. Spencer Macky</i>  | PORTRAIT                                 | PORTRAIT<br><i>E. Spencer Macky</i>                          |
| STILL LIFE PAINTING<br><i>Constance Macky</i>  | SCULPTURE                                | • • •  |
| SCULPTURE  | STILL LIFE PAINTING                      | SCULPTURE  |
| CONSTRUCTIVE DESIGN<br><i>Charles Bleil</i>  | COSTUME DESIGN<br><i>Marian Hartwell</i> | • • •  |
| MURAL<br><i>Ray S. Boynton</i>   | MURAL                                    | STILL LIFE PAINTING  |
| Thursday   | Friday                                   | • • •  |
| PORTRAIT   | SKETCH                                   | TEXTILE DYEING<br><i>Marian Hartwell</i>                     |
| SCULPTURE  | <i>Gertrude Partington</i>               | • • •  |
| STILL LIFE PAINTING  | <i>Albright</i>                          | COLOR DESIGN<br><i>Rudolph Schaeffer</i>                     |
| INTERIOR DECORATION<br><i>Rudolph Schaeffer</i>  | SCULPTURE                                | • • •  |
| SKETCH   | STILL LIFE PAINTING                      | MURAL  |
| <i>Gertrude Partington</i>   | APPLIED (Commercial)                     | Saturday   |
| <i>Albright</i>  | ART                                      | LANDSCAPE PAINTING<br>(All Day)<br><i>Gottardo Piazzoni</i>  |
| MURAL                      ILLUSTRATION<br><i>Ray S. Boynton</i>   | <i>Judson L. Starr</i>                   |  |
|  | MURAL                      ILLUSTRATION  |  |
| ** Preparatory classes daily both morning and afternoon. The work includes Drawing, Composition, Perspective, and Constructive Anatomy, Students may enter at any time |  |  |
| ** Composition given in connection with all life classes. See special note on Composition Courses.   |  |  |
| *** Saturday (all day)—Drawing classes for children and adults<br><i>Alice B. Chittenden</i>   |  |  |



| NIGHT SCHOOL : 7 to 10  |   |   |
|---|---|---|
| Monday  | Wednesday   | Friday  |
| DRAWING AND<br>PAINTING FROM LIFE<br><i>E. Spencer Macky</i><br><i>Constance Macky</i><br>* * * | DRAWING AND<br>PAINTING FROM LIFE<br><i>E. Spencer Macky</i><br>* * * | DRAWING AND<br>PAINTING FROM LIFE<br><i>E. Spencer Macky</i><br><i>Constance Macky</i><br>* * * |
| SCULPTURE<br>* * *  | SCULPTURE<br>* * *  | SCULPTURE<br>* * *  |
| BEGINNING DESIGN<br><i>Rudolph Schaeffer</i><br>* * *   | ADVANCED DESIGN<br><i>Rudolph Schaeffer</i>                           | APPLIED (Commercial)<br>ART<br><i>Judson L. Starr</i>   |
| APPLIED DESIGN<br>AND COLOR<br><i>Marian Hartwell</i>   |   |   |
| ***Special class for beginners held each evening  |   |   |

## TUITION FEES

|   |  |
|---|--|
| Ten half days per week . . . . .                                      | \$18 month . \$65 term                                     |
| Five half days per week . . . . .                                     | \$13 month . \$47 term                                     |
| Two half days per week  | Life and Portrait classes excepted . \$8 month . \$28 term |
| Saturday Class (9 a.m. to 4 p.m.) . . .                               | \$7 month . \$25 term                                      |
| Special Class in Landscape Painting,<br>Saturday all day . . . . .    | \$8 month . \$28 term                                      |
| Night School—Monday, Wednesday,<br>Friday—three nights per week . . . | \$7 month . \$25 term                                      |
| Special Design Classes:   |  |
| Beginning Design—Monday night . .                                     | \$4 month . \$14 term                                      |
| Advanced Design—Wednesday night .                                     | \$4 month . \$14 term                                      |

All students enrolled for ten half days per week have the privilege of attending the Landscape Class without extra charge. To all other regular students a rate of \$5.00 a month is made.

An enrollment fee of one dollar is charged.

Locker fee of one dollar is charged for rent of locker for a term or less.

The School authorities reserve the right to omit any course or branch of study if found desirable, and to make changes in the schedule and class work.

Term rates are granted only when such rate is paid within the first month of enrollment.

Students are not received in any class for a period of time less than a month, and the School will not refund money or be liable for time lost on account of absence from any cause.

Fees are not refunded to students who leave before the end of the period paid for.

*\*\*\* For further information apply to Lee F. Randolph, Director of the School, California School of Fine Arts, San Francisco, California.*

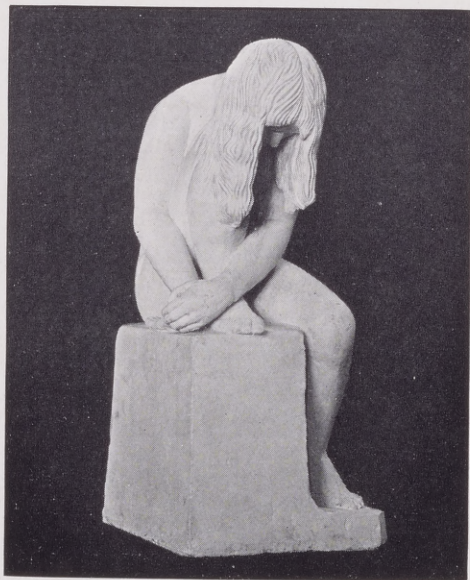


FIGURE BY WILLIAM HUFF



# THE SAN FRANCISCO MUSEUM OF ART

J. NILSEN LAURVIK, DIRECTOR  
IN THE PALACE OF FINE ARTS

AFFILIATED WITH  
SAN FRANCISCO ART ASSOCIATION  
(ORGANIZED 1872)

OPEN DAILY, INCLUDING SUNDAY, 10 A. M. TO 5 P. M.  
ADMISSION FREE

AMONG the collections on permanent exhibition in the Museum are the Emanuel Walter Collection of Paintings and Drawings by Modern Artists; the Carlotta Mabury Collection of Japanese Prints and Oriental Textiles; the Maud Rex Allen Lamp Collection; the University of California Loan Collection of Paintings and Tapestries from the late Mrs. Phoebe A. Hearst's estate; the Comparative Room of Ancient and Modern Paintings; the Room of Colonial and Revolutionary Art; the Faith Merri-man Collection of Japanese Sword Guards; the Room of XVII-Century Japanese Screens and other works of art of the period; large murals by Frank Brangwyn, Childe Hassam, and Arthur Mathews; a permanent Loan Collection of American and Foreign Art.

Constantly changing exhibitions of contemporary European and American art are held throughout the year.

Frequent lectures by experts on exhibits in the Museum.

The recently opened Seven Arts Reading-Room and Reference Library, containing the foremost periodicals on the Seven Arts from all the civilized countries in the world.

Co-Related Arts Recitals in the Co-Related Arts Recital Hall of the Museum. Specially arranged nationalistic programs the first Sunday of every month.

Tea Room open daily from 12 to 5 P.M.

The Museum is reached by the D car and the Union Street car.

*Printed by Taylor & Taylor, San Francisco*





